THE WEEKLY MAGAZINE

10 CENTS

JAZZ INFORMATION

VOLUME ONE | JUNE 7, 1940 | NUMBER 34

1182 Old Sides Picked by Columbia for Reissue Soon—

Paramount Masters of Cow Cow, Ladnier on Varsity

TOMMY LADNIER, COW COW DAVENPORT'S PARAMOUNTS REISSUED BY VARSITY

New York, June 6. -- One of the minor mysteries of the record business was nearing a solution this week after old recordings by Tommy Ladnier and Cow Cow Davenport had appeared among the new releases of Varsity race records.

Although almost all of the race records issued on Varsity since the beginning of this year appeared to be reissues, rather than new recordings, collectors and recording men had been at a loss to name the source of the masters used. Apparently dating back to the early thirties, most of the records were issued on Varsity (35-cent label of the United States Record Corp.) under a variety of pseudonyms.

First step toward an answer came when Jazz Information discovered that "Slow Drag", issued on Varsity 6068 last week under the name of "Bat The Humming Bird", was ident-

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TAB SMITH JOINS COUNT BASIE

New York. -- Tab Smith, alto and soprano sax specialist who played for years with the Blue Rhythm Band, Frank Newton, and lately Teddy Wilson, joined Count Basie's orchestra last week as fifth sax and featured alto soloist.

At a recording session here last week, Smith recorded a blues with the Basie rhythm section and James Rushing singing. The full Basie band also recorded "Blowtop", a composition of Smith's, in which he was featured.

Chicago

Chicago, June 5. -- Bob Crosby left the Blackhawk on Memorial Eve to be replaced by Blue Barron. On Barron's Tuesday nights off, Jimmy MacPartland will bring in some Chicago jazz. MacPartland's group includes Maurie Stein, clarinet and alto; Joe Rushton, bass sax; Floyd

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SIDNEY BECHET WAXES FOR VICTOR

New York, June 4. -- Sidney Bechet recorded five sides with a special combination at Victor's studios here today. The band included Sidney De Paris, trumpet; Sandy Williams, trombone; Bechet, clarinet and soprano sax; Cliff Jackson, piano; Bernard Addison, guitar; Wellman Braud, bass; Sidney Catlett, drums.

Four classic jazz tunes, waxed by the full band, are to be issued on the 75-cent Victor label. The fifth side, by a quartet featuring Bechet, Jackson, Braud and Catlett, will be released on Bluebird.

ALL-STAR "CHOCOLATE DANDIES" BAND RECORDS FOR COMMODORE MUSIC SHOP

New York. --An all-star colored jam band composed of six alumni of Fletcher Henderson's orchestra -- four of whom now lead their own bands -- recorded four sides for the Commodore Music Shop on Saturday, May 26, under the name of the "Chocolate Dandies".

The band, first to use this name since 1933, included: Roy Eldridge, trumpet; Benny Carter, alto; Coleman Hawkins, tenor; Bernard Addison, guitar; John Kirby, bass; Sidney Catlett, drums.

Twelve-inch recordings were made of two standards: "I Can't Believe That You're In Love With Me" and "I Surrender Dear". Also recorded were "Dedication", a solo by Hawkins accompanied only by four rhythm (Carter at the piano), and a jump tune titled "Smack" in honor of Fletcher Henderson, to whom the entire session was dedicated.

JAMES P. JOHNSON AT CAFE SOCIETY; JOE SULLIVAN'S MIXED BAND OUT

New York. -- After almost six months at Cafe Society, Joe Sullivan's mixed band was at liberty last week when James P. Johnson

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PERMANENT JAZZ CATALOG TO INCLUDE SEVERAL ALBUMS, NEW DISCOVERIES

New York. -- First definite announcement concerning Columbia's plans for a permanent catalogue of classic hot records came last week. John Hammond, Columbia executive, revealed that 1182 masters have been selected from the Columbia, Okeh, Vocalion, Brunswick and other Columbia-owned catalogues.

These are to be reissued on the 50-cent Columbia label at the rate of about 25 discs a month, over a period of several years. A new label, designed to carry full recording data, has been prepared.

George Avakian, Yale critic and collector, has been working for months at the Columbia files in Bridgeport, investigating and selecting masters for the reissue list. To Avakian and to Herb Greenspan, in charge of masters at Bridgeport, goes much of the credit for the preparation of the reissues, Hammond said.

Release date of the first discs on the new list has been set tentatively for July. No complete list of the titles to be reissued will be available, nor has any specific announcement yet been made. It was learned, however, that some of the records may be issued in album form. A number of previously unreleased masters are to be included. However, published reports that twenty new Bessie Smith sides have been discovered are without foundation.

New York

New York, June 6. -- Bobby Martin, trumpet player who spent many years as a bandleader abroad, opened Wednesday night at Jiggs on 51st Street. His band includes James Tolliver, piano; Samuel Speede, guitar; Maurice Browne, bass; Junior Dean, drums.

Pete Brown, jump alto player, opened the same night at Martin's, on 57th Street, where he is booked for two weeks. With him are Billy

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JAZZ INFORMATION

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Editor

Eugene Williams

Associates

Ralph J. Gleason
Jean M. Rayburn

COLLECTORS' ITEMS

The attention of collectors is called to the reissue of Cow Cow Davenport's "Slow Drag" and a Tommy Ladnier blues accompaniment on Varsity. (See news story and record reviews in this issue.) In this connection, we are indebted to George Beall of Detroit and William C. Love of Nashville for help in clearing up the incorrect listing of the Cow Cow in Discography. The solos issued on Paramount 12-800 were "Chimes Blues" (14979) and "Slow Drag" (14985). These sides bore the false master numbers 1326 and 1327 (see discussion below). A different master (14978) of the "Chimes" was issued on Champion 50033, coupled with "Atlanta Rag" (14986), evidently also a Paramount master. However, no Paramount issue of "Atlanta Rag" seems to be known, nor has any Champion "Slow Drag" come to light.

As for the Ladnier accompaniment for "Clara Cary", it seems possible that this was recorded for Paramount but never issued. Can anyonw help track down this or other Paramount masters from the same session?

* * *

Lewis Steely of Washington, D.C., has one of the rare Paramount records by Little Brother, blues pianist well known for his Bluebird race records. This is Paramount 13006, "Vicksburg Blues" (L501) -- "No Special Rider Blues" (L502), by Little Brother Montgomery. Little Brother sings and plays piano on both sides. "'Vicksburg,'" Mr. Steely writes, "is simpler than the later versions, but just as interesting. To me, the most interesting side is the 'Rider', pounded out in true boogie fashion. By the time he is singing about the big bell and the little bell he is really going. Following a few bars of solo comes the climax, the last chorus, with a very impressive walking left.

"A record that I enjoy just as much," Steely adds, "is one on Paramount by Dobby Bragg: 'Conjur Man Blues' (L451) -- 'Little Sow Blues' (1957), Paramount 13044. Bragg seems to be one of the most interesting boogie pianists, to me, together with Jabbo Williams."

He adds two questions. The first concerns Bessie Jackson's Melotone 13415, "Stew Meat Blues" (17013)-- "Skin Game Blues" (17014). Singing and piano are very good, Mr. Steely reports, and the particularly fine pianist sounds like Speckled Red. We refer to Bill Love's comment, in the February 2 issue, that "Bessie Jackson" is a pseudonym for Lucile Bogan, and that her accompanist was Walter Roland. It's not certain that Roland is on all the Jackson records. "Pig Iron Sally" -- "My Man Is Boogan Me", Melotone 13342, has masters 15490 and 15487, which indicates that the recording sessions were far apart. Who has the other Bessie Jacksons?

* * *

Mr. Steely's second question brings up the question of the Paramount master numbers. He has a test record, made by Paramount, of Alice Moore singing "Prison Blues" and "My Man Blues". The numbers 12868A and 12868B appear typed on the label; evidently this is the record's serial number. Stamped in the wax are the numbers 15448 and 15449A, together with 1576 and 1577. Accompaniment is by fine piano and a trombone player who is "either the lousiest or the drunkest trombonist that I have ever heard."

This seems to be a positive, if unsympathetic, identification of Ike Rodgers, who played trombone with Henry Brown, Alice Moore and Edith Johnson on Paramount records, as well as with Alice Moore again on Decca.

We interrupt to quote a recent letter from George Beall, who writes that "Paramount used some freakish numbers on their labels at times, particularly on the later issues from 12400 up. They frequently printed on the label a number that was not the real master number, and showed both this number (the function of which I do not know) and the genuine master number stamped on the inner blank periphery of the record. This explains a question that appeared in J.I. some time ago, about an apparent conflict in masters (between an Ida Cox side and a Barrel House Five), since the printed or false master was given in the case of the latter record, which was issued about the time Paramount was pulling this skullduggery."

Mr. Steely's test record can be identified by comparison with Paramount 12819 by Alice Moore, "Black And Evil Blues" (1402 - 15447) -- "Broadway St. Woman Blues" (1403-15452). The first master number given for each side is what Mr. Beall calls the "false" master, which appears on the label and in the wax; the five-digit numbers appear only in the wax. On this record Alice Moore was accompanied by a pianist and Ike Rodgers, trombone. The true master numbers, it will be observed, line up with those of Steely's problem disc.

Another Paramount of this period with double master numbers -- and, incidentally, another Rodgers accompaniment -- is 12864 by Edith Johnson, "Good Chib Blues" (1562 - 15559) -- "Can't Make Another Day" (1563 - 15560). Rodgers plays on the first side only, the second accompaniment being by piano and cornet.

This use of double master numbers on Paramount goes back as far as No. 12800, the Cow Cow Davenport piano solo, one side of which was just reissued on Varsity: "Chimes Blues" (1326 - 14979)--"Slow Drag" (1327 - 14985). The true master number of "Slow Drag", 14985, was the only one to appear on the Champion and Varsity reissues. Taking a few other Paramounts at random, we see that Elzadie Robinson's No. 12724 has true master numbers only on both the label and the wax (20-912 and 20913), while Clarence Jones' No. 12716 has the true(?) numbers 21062 and 21063 in the wax only, and the false numbers 20970 and 20971 printed on the label but not on the wax.

12800	1326	14979
	1327	14985
12819	1402	15447
	1403	15452
12864	1562	15559
	1563	15560
12868	1576	15448
	1577	15449

An examination of these numbers will make the explanation fairly clear. The true master numbers, or those which identify the sides in the order of their recording, are the five-digit figures which were not printed on the labels. These smaller numbers, which must represent the order of handling in some other and later aspect of the manufacture of the records, were used instead to identify the masters.

For our purposes, however, it is always necessary to have the true master number, which usually permits classification of sides by the

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NEW RECORDS

CRIPPLE CLARENCE LOFTON (Solo Art 12003) Streamline Train -- Had A Dream. Piano solos.

Again we find a sensational release on Solo Art records. Cripple Clarence Lofton's first piano solo (and his first record of any kind in years) is undoubtedly the most outstanding solo record recently issued. Or, if you choose to make a distinction, the most outstanding blues piano solo. (Though to our mind nothing is being done in "legitimate" jazz piano today to equal the extraordinary gusto and authentic, highly original spirit of this music.)

"Streamline Train", a fast and furiously varied piece, shows Clarence pounding away (his attack is terrific) at his bag of tricks with the characteristic staccato phrasing of the right hand. An astonishingly powerful walking bass is the foundation of this extraordinary piece, with the right hand ringing out in high treble or even pounding a note so high that it scarcely sounds, all performed with intense movement and swing. Clarence's choruses don't end with the twelfth bar, as any ordinary blues pianist's might, but whenever he's through with one idea or ready for another.

"Had A Dream" will probably be easier to take, for some. A slow blues, it keeps the left hand more in submission. But even so, Clarence's personality is ecstatic. He turns the blues inside out. The easy roll which begins the piece soon gives way to increasing excitement. There's a great deal more to say about both sides of this record, but it isn't necessary. In our opinion this record is exactly as fine -- and as little likely to be appreciated properly -- as its great predecessors among the blues solos. And it's doubly exciting to find that the vivid color and the authentically blues spirit of those days still exists in the time of chamber jazz and one-fingered piano players.

TEDDY BUNN (Blue Note 503, 504) King Porter Stomp--Bachelor Blues. Guitar In High -- Blues Without Words. Guitar solos.

On four solo guitar sides, Blue Note gives Teddy Bunn an extended opportunity to improvise freely in the inventive style which has made some critics call him the finest guitarist in jazz. In "Bachelor Blues" and "Blues Without Words" Bunn's pleasant singing is supported by attractive chording, and the solo passages are taken up by characteristically intricate improvisations on single strings and chords. Bunn has great rhythmic variety and a talent for contrast.

Both sides invite comparison, however, with thousands of guitar-accompanied blues on the race lists; and Bunn's sophisticated performance can't stand up against the playing, equally inventive and far more sincere, of many almost unknown virtuosi. In spite of his genuine talent and instrumental ability, his style -- formed in such novelty bands ad the present Spirits of Rhythm -- doesn't include the capacity to play authentic blues.

The remaining sides are rapid, often flashy solos without vocals. "Guitar In High", probably the best side of the four, has the best sustained interest and movement. "King Porter Stomp", although originally

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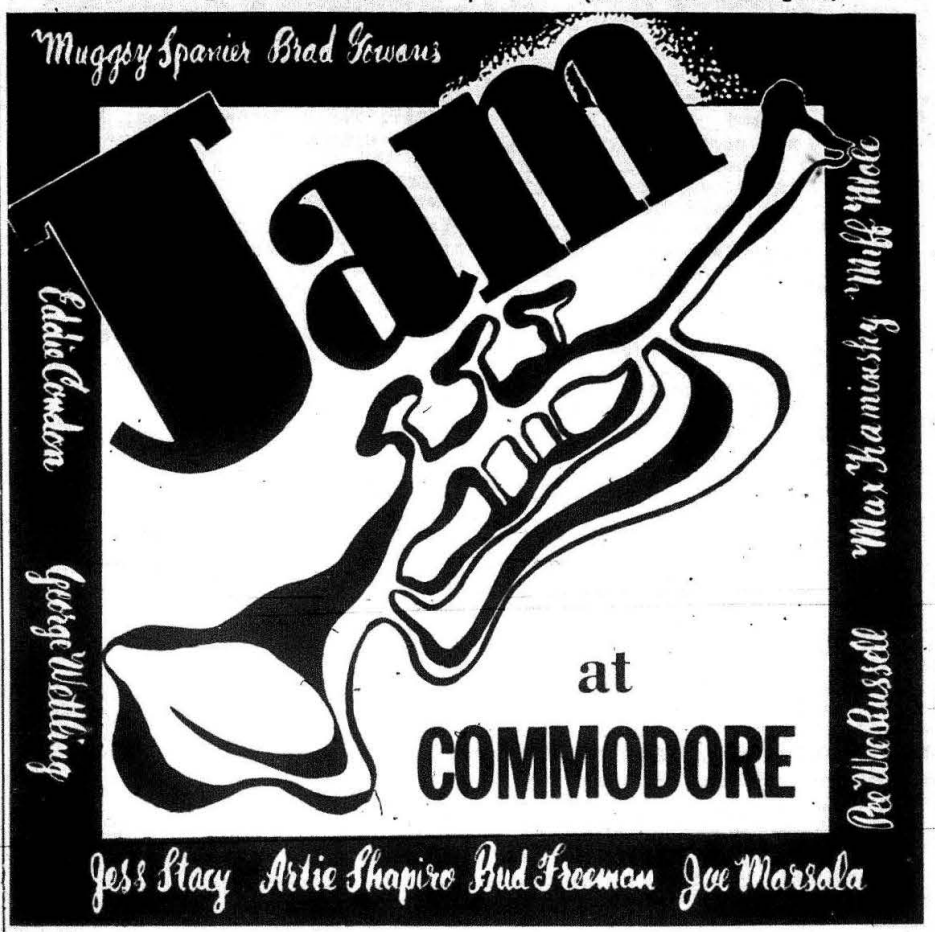

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NEW RECORDS

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a piano composition, seems less suitable to solo performance on the guitar.

MUGGSY SPANIER'S Ragtime Band (BB 10719) Bluin' The Blues -- At Sundown. Muggsy Spanier, cornet; George Brunies, trombone; Rod Cless, clarinet; Nick Caiazza, tenor; Joe Bushkin, piano; Bob Casey, bass; Don Carter, drums.

When Muggsy Spanier joined the Bob Crosby orchestra this month, it meant the end of his Ragtime Band, which had separated after its last job in December -- and proof, perhaps, that commercial possibilities for the small jazz band no longer exist. Even if Muggsy's plans had succeeded, it would have been as a noteworthy exception to the now established rule.

His eight Bluebird records, then (one is still to be released) are important not only as the only remaining evidence of that experiment, but as a reminder of how jazz is being swallowed up in the swamp of commercial dance music. And this latest release, fortunately, is a great deal better than the previous one.. Recorded at the "Touro" session, it does not share the sloppy and tired spirit of the final date. "Bluin' The Blues" is good Dixieland, with Muggsy riding over Brunies' expert trombone background. If we miss the rolling Dixieland piano which could give this tune so much extra color, and if the band doesn't take full advantage of the stops -- nothing's perfect. "At Sundown" is jammed out in less formal style, quite fast, with a pleasant tenor solo by Caiazza, a clarinet spot by Rod Cless which is his poorest on all the Muggsys, and a Bushkin solo which inexplicably begins with Basie-like chording against Casey's bass before it drops into his usual style. The closing ensemble begins weakly and strengthens for a good conclusion.

JOE SULLIVAN'S Cafe Society Orchestra (Vo 5531) Low Down Dirty Shame -- Solitude. Andy Anderson, trumpet; Benny Morton, trombone; Edmund Hall, clarinet; Danny Polo, tenor; Joe Sullivan, piano; Freddie Green, guitar; Henry Turner, bass; Johnny Wells, drums.

Another small band -- which has just left the spot for which it was formed, and faces a fight for existence. Unlike Muggsy, Sullivan based his band on the generalized hot style rather than on the New Orleans tradition. He avoided the charge of "corn" which jitterbugs threw at Muggsy's Dixieland, produced some good music anyway. For this recording session the band was augmented by Count Basie's guitarist and Cafe Society singer Joe Turner.

Turner turns in two good blues choruses of "Low Down Dirty Shame", with superb backing from Morton on the first, Hall on the second. The first chorus of the record is taken on muted trumpet by Anderson -- the same Eddie Anderson who played with the Blue Rhythm Band years ago. After the vocal Sullivan plays an excellent, simple chorus of blues piano and the record closes with a weak spot far too common in small bands -- ensemble riffing.

On the other side the Ellington composition is expressed in solos, by Anderson, Morton and Hall. Anderson plays well with a mute, although a few tasteless phrases slip in; the trombone work is a fine example of good straight playing with a full brass tone. Hall's playing, as always, is lively and charming.

DICKY WELLS' Orchestra (Vi 26617) Hangin' Around Boudon -- I've Found A New Baby. First side: Bill Coleman, trumpet and vocal; Dickie Wells, trombone; Django Reinhardt, guitar; Dick Fulbright, bass; Bill Beason, drums. Second side: Bill Dillard, Shad Collins, trumpets; Dickie Wells, trombone; Howard Johnson, alto; Sam Allen, piano; Roger Chaput, guitar; Bill Beason, drums.

These sides, now issued for the first time in the United States, originally appeared in France on the Swing label. Like many of the discs in that catalogue, this is fatally uneven. The advantages of recording a group of good American colored musicians (most of them were then members of Teddy Hill's orchestra) under non-commercial conditions are more than offset by the poor instrumentation, inadequate rhythm, and lack of sustained inspiration. Django Reinhardt's presence on the first side, we regret to say, is a thorn in our ears. Charming and musical though they often are, his solos never fail to break the jazz spirit of a performance; and his background playing, overprominent and very unsubtle, is regrettable. Chief virtues of this record are some good solos, played by three fine brass men.

"Boudon" is a blues performed by trumpet and trombone with a three-piece rhythm section. Both Coleman and Wells play very well, but both also lapse into bad taste in spots. Coleman's spirited open-horn first chorus is fumbled a little. Then a chorus of Django, after which comes a savage trombone solo, annoyingly accentuated by Reinhardt. Coleman's scat vocal, which is merely weak and a little vulgar, is backed by muted trombone, and followed by an excellent solo by that instrument. The last chorus is really excellent, with the two brass duetting enthusiastically. "I've Found A New Baby", made by a larger band, sounds fuller, and the four solos are backed by a complete rhythm section. Allen's piano is average, Johnson's alto very fine. Wells, playing rough, hot trombone, leads into Dillard's fine trumpet and the end. Notice that Wells' slow blues style on this coupling is influenced by Teagarden, while his faster work rather approaches Higginbotham.

JOHNNY HODGES' Orchestra (Vo 5533) Skunk Hollow Blues -- Tired Socks. With a seven-piece all-Ellington combination, Johnny Hodges offers two unusually interesting sides in the long series of small-band records by the Duke's men. "Tired

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Don't Forget To Mess Around - I'm Gonna Gitch	OK 8343	$2.50
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PIANO SOLOS

BUCK - JOE SULLIVAN: Old Fashioned Love - Onyx Bringdown	Co 2925	$1.50
WILL EZELL: Pitchin' Boogie - Just Can't Stay Here	Para 12855	$1.50
FRED LONGSHAW: Chili Pepper - Tomato Sauce	Co 14080	$1.00
JAMES P. JOHNSON: Riffs - Feelin' Blue	OK 8770	$1.00
Jingles - You've Got To Be Modernistic	Br 4762	$1.00

Socks" gives full concerto display to Hodges' seldom-heard soprano sax, as he plays solo throughout the side. Though only the middle choruses are twelve-bar blues, Hodges plays blues throughout, and the atmosphere is accentuated by a continuous background of simple blues chords, played in straight rhythm by the whole ensemble. A little more variety might be wise in music which cannot, after all, pretend to be the mere simple blues in which "monotony" is permitted. The other side, a faster blues, presents some of Cootie Williams' skilful growl trumpet and Hodges, back on alto sax, in some elegant solo choruses.

LIONEL HAMPTON'S Orchestra (Vi 26-604, 26608) Shades Of Jade -- Till Tom Special; Tempo And Swing -- My Buddy. First three sides: Ziggy Elman, trumpet; Toots Mondello, Bud Johnson, Buff Estes, Jerry Jerome, saxes; Lionel Hampton, vibraharp; Spencer Odon, piano; Ernie Ashley, guitar; Art Bernstein, bass; Nick Fatool, drums. Fourth side: Benny Carter, trumpet; Edmund Hall, clarinet; Coleman Hawkins, tenor; Joe Sullivan, piano; Lionel Hampton, vibraharp; Freddie Green, guitar; Art Bernstein, bass; Zutty Singleton, drums.

In spite of the presence of Bud Johnson on tenor, Hampton's Chicago date ("Shades of Jade", etc.) is not very interesting. The first tune, a Mondello composition which Toots has recorded as a solo on Royale, is melodically out of the ordinary, but the straight-style performance is dull. "Till Tom Special", a Goodman Sextet number, has some sterile riffs and a few good solos. "Tempo And Swing", labeled a composition of Hampton's wife in spite of a remarkable resemblance to "Nagasaki", has solos by all four sax men in succession, Johnson taking the honors.

"My Buddy", recorded by a more evenly talented group, should have been better, but fails. The first chorus, in which Hawkins plays the theme while Hall improvises and Hampton throws in some odd notes, is badly balanced. Instead of giving either Hawkins or Hall entire prominence, this becomes an unequal duet which merely sounds like confusion. Hall has played much better than this, by the way; his tone is strained. Hawkins solos the second chorus, and Hampton follows.

BENNY GOODMAN TRIO (BB 10723) Nobody's Sweetheart -- More Than You Know. Benny Goodman, clarinet; Teddy Wilson, piano; Gene Krupa, drums.

Bluebird reissues two of the last sides made by the Goodman Trio before Benny's chamber jazz ideas began to broaden. One side, "More Than You Know", is a good example of what this group could achieve in its own kind of music. "Nobody's Sweetheart", however, is frightful.

On the first side Benny plays a sweet, clear lead, confining himself almost entirely to the theme. Wilson plays two solo passages with great delicacy, considerable inventive power, and much more economical style than he displays now. But "Nobody's Sweetheart" is a break-neck job which leaves no impression except of a kind of sissy confusion. The tempo is outraged countless times, Wilson and Goodman lose each other, and above all the swing is sacrificed for the sake of a superficial facility. By way of comparison, remember Krupa's famous "Blues Of Israel", which was good, and its faster coupling, as swingless and easily forgotten as this trio side.

JOHN KIRBY'S Orchestra (Vo 5520, 5542) Front And Center -- Nocturne; Minute Waltz -- You Go Your Way. Charlie Shavers, trumpet; Buster Bailey, clarinet; Russell Procope, alto sax; Billy Kyle, piano; John Kirby, bass; O'Neil Spencer, drums.

Judged in terms of real achievement in new directions, these are important discs. That six colored musicians, all of them with backgrounds of years of playing in some of the hottest big bands, should be making a commercial success out of this kind of music, seems very significant. Because the Kirby group is neither a dance band nor a jive outfit, but a bunch of serious musicians.

In "Front And Center", they improvise in fairly conventional swing style, with solos by Shavers, Bailey, Procope and Kyle; pleasant and unexciting. "Nocturne" is jazz only by courtesy. Actually it's a composition in "classical" style, played with a feeling for rhythm and color which has jazz origins. "You Go Your Way", an original, is a hodge-podge of classical and jazz ideas, coming to nothing except some affable Kyle piano. The "Minute Waltz" gets a hasty trick treatment.

Match this against the true jazz, the hot style rooted in the simple and genuine folk tradition of this country, and it's nothing. But if that jazz is as much of a lost cause as it seems, Kirby, like Ellington, has a way out for the individual musician, and for some listeners. Not for us diehards, because the old music is still the best.

BLUEBIRD REISSUES

The current release of half a dozen Bluebird reissues comes as a supplement to the larger release, a year ago, which brought many fine old Victor masters back into circulation. These six are less notable that the first sensational release. The sides chosen this time are for the most part more recent and less interesting. However, they are records for which there has been a relatively small but steady demand, and we must be grateful to Victor for reinstating them in the catalogue. —

HENRY ALLEN'S Orchestra (BB 10702) Feeling Drowsy -- Swing Out. Henry Allen, trumpet; J.C. Higginbotham, trombone; Albert Nicholas, clarinet and sax; Charlie Holmes, alto; Teddy Hill, tenor; Luis Russell, piano; Will Johnson, banjo; Pop Foster, bass; Paul Barbarin, drums. Recorded July 17, 1929.

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See Record Review of JAZZ INFORMATION, May 24 issue.

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NEW RECORDS

(Continued from Page 5)

Probably the best of the current batch, this was the first coupling by Allen's recording group (actually Luis Russell's orchestra (issued on Victor more than ten years ago. The band featured two sensational soloists in Allen and Higginbotham, Nicholas and Holmes were hardly less good, and Hill, to judge by his one solo here, was playing fine tenor. The rhythm section, especially Foster's bass, was superb. As for Allen -- those who have judged him by his recent work are invited to listen to that beautifully inspired, plaintive solo on "Feeling Drowsy". "Swing Out", reissued from a new master, is a fast original reminiscent of several other Russell tunes. It features some extraordinary trombone playing, besides fine solos by Allen and Holmes.

LOUIS ARMSTRONG'S Orchestra (BB 10-703) Mighty River -- When It's Sleepy Time Down South. First side, recorded April 26, 1933: Louis Armstrong, Elmer Whitlock, Zilner Randolph, trumpets; Keg Johnson, trombone; Scoville Brown, George Oldham, Bud Johnson, saxes; Teddy Wilson, piano; Mike McKendrick, guitar; Bill Oldham, bass; Yank Porter, drums. Second side, recorded December 21 1932, no personnel given.

Armstrong would, of course, be more interesting than Allen, except that "Feelin' Drowsy" shows Allen in a small band and playing his best, while this coupling has Louis displaying his vocal and trumpet talents in front of big and rather characterless groups. Not that he isn't still very much worth hearing; but Armstrong's best work was not on Victor. The second side is puzzling, since no ten-inch version of "Sleepy Time" was ever issued on Victor. Judging from the recording date given, it must have been made at the session when a twelve-inch medley of Armstrong tunes was recorded. The band is inconsiderable, and very obscurely recorded; Louis' singing, and the trumpet solo in the beautiful cloudy tone he used then, are superb.

GENE GIFFORD'S Orchestra (BB 10704) New Orleans Twist -- Nothing But The Blues. Bunny Berigan, Wingy Mannone, trumpets; Morey Samuel, trombone; Matty Matlock, clarinet; Bud Freeman, tenor sax; Claude Thornhill, piano; Dick McDonough, guitar; Pete Peterson, bass; Ray Bauduc, drums. Recorded May 13, 1935.

It wasn't quite necessary, perhaps, to reissue so recent and common a record as this one; but although arranger Gifford's only pick-up date was not a very important one, he did make some pretty good sides. "Nothing But The Blues" is the best known; a blues, with a lot of Bunny Berigan's thrilling trumpet when he was at his peak (Wingy Mannone's only audible part in the record is the two vocal choruses, well backed by Freeman and Samuel). There is also Matty Matlock's nice New Orleans clarinet, some simple arranging, and a good rhythm section. The other side is less interesting. We might note that Bud's tenor chorus, while not unlike his later work melodically, is considerably hotter in execution.

GENE KRUPA'S Swing Band (BB 10705) I Hope Gabriel Likes My Music -- Swing Is Here. Roy Eldridge, trumpet; Benny Goodman, clarinet; Choo Berry, tenor sax; Jess Stacy, piano; Allen Reuss, guitar; Israel Crosby, bass; Gene Krupa, drums. Recorded February 29, 1936.

This is petty jam of a very low order, making a strictly jitterbug appeal. Both sides are too fast, and potentially interesting work by Choo and Goodman is drowned by Eldridge's screaming and the general confusion.

McKINNEY'S COTTON PICKERS (BB 10-706) Peggy -- I'd Love It. Sidney De Paris, Joe Smith, Leonard Davis, trumpets; Claude Jones, trombone; Don Redman, Benny Carter, Coleman Hawkins, Joe Bettus, saxes; Fats Waller, piano; Dave Wilborn, banjo; Billy Taylor, bass; Kaiser Marshall, drums. Recorded November 7 and 6 respectively, 1929.

Like the other McKinney sides reissued on Bluebird a year ago, these were not made by the actual McKinney combination, which was playing in Detroit at the time, but by a remarkable pick-up group assembled by Don Redman, who made the trip East for that purpose. The only members of the actual band to appear in these records are Redman, Jones, and -- if he is actually the banjo player -- Wilborn.

Both the tunes and the arrangements, however, are typical of the best McKinney numbers, with their warm, brassy ensembles and quite modern swing style. Jones has a few excellent trombone spots, and the trumpet on "Peggy" (De Paris or Davis, probably the former) is hot. Star solo is Benny Carter's explosive chorus on "I'd Love It"; by comparison, Redman's alto in "Peggy" is weak and thin.

KING OLIVER'S Orchestra (BB 10707) Stingaree Blues -- Shake It And Break It. Recorded September 10, 1930.

The personnel of these two late King Oliver pick-up sides is not known; nor, to be sure, is it very important. Even before his first Victor recording date, Oliver's embouchure had failed; lip trouble followed him through his whole Victor career, and on most of the records other trumpeters played most of the solos. Such is the case here, although the King can probably be credited with the muted solos on both sides. Oliver was more than forty-five years old at this time; for his best work both as a musician and as a bandleader, it is still necessary to go all the way back to his oldest and rarest records. For the rest, this is a fairly mediocre pick-up band, playing arrangements not out of the ordinary. The trumpet is good, as is a trombone player and a saxophonist.

HORACE HENDERSON'S Orchestra (Vo 5518) Shufflin' Joe--I Got Rhythm. Peewee Jackson, Ray Nance, Emmett Berry, trumpets; Ed Fant, Nat Atkins, trombones; Dalbert Bright, Willie Randall, Elmer Williams, Dave Young, saxes; Horace Henderson, piano; Lurley Rawey, guitar; Jesse Simpkins, bass; Oliver Coleman, drums.

Horace Henderson's second Vocalion release should not be missed. "I Got Rhythm" is cheap jive, done in strictly mish-mosh style; but "Shufflin' Joe", composed and arranged by Horace, is an extraordinarily good example of what we might call the Henderson Brothers' style at its best. A few weak spots are carried off by the band's spirited performance; for the most part it's an excellent arrangement, with opportunities for drive which are fully taken by the fine sax and brass teams. Particularly fine solos on tenor (Williams or possibly Young) outshine the trumpet, which isn't bad. Bright only takes a bit of a clarinet spot.

HARRY JAMES' Orchestra (Va 8298) Four Or Five Times -- Flight Of The Bumble Bee. The lyrics of this good old standard seem to have undergone a cleaning up, unfortunately. The version is worthless anyway, consisting mostly of poorly done ensembles with only a few spots of Harry James' intense trumpet. On the reverse James shows his amazing technique in a version of the speed boys' prize piece which we would not care to hear twice.

BOB CROSBY'S Orchestra (De 3154) Sympathy -- Fools Rush In. "Sympathy" takes a moderate ragging at the Crosby hands, with good solos by Fazola and Miller. Mostly it's the brasses, though -- and in case we've forgotten to mention it before, we miss the days when Charlie Spivak, Sterling Bose and Billy Butterfield sat side by side in the Dixielanders' trumpet chairs.

JIMMY DORSEY'S Orchestra (De 3152) Boog-It -- Six Lessons From Madame La Zonga. Two popular sides; "Boog It", which we neglected to mention in its previous waxed incarnations, is a Cab Calloway number which suggests that it's about time to coin a name for a new class of swing: the juke box style, God bless it.

CHARLIE BARNET'S Orchestra (BB 10-721) Wanderin' Blues -- Afternoon Of A Moax. The blues has some interesting stuff, including a soprano-led sax chorus, fine guitar, and good growl trumpet. Mary Ann McCall's vocal is affected, and the whole atmosphere noticeably

pseudo-Ellingtonian. The weirdly-titled coupling, with heavy dance rhythm, showing some of the same influence plus Basie, features Barnet in an alto solo which we can only describe as knocked-out.

BAT "THE HUMMING BIRD" (Va 6068) Slow Drag -- Humming Blues.

"Slow Drag", issued as a "vocal with instrumental accompaniment", is actually the Cow Cow Davenport piano solo (no vocal) issued years ago on Paramount and Champion. (See news story in this issue) This is, consequently, the only available example of Cow Cow's earlier work. A slow blues with simple drag bass, it's not typical of Cow Cow's walking-left virtuosity, but still an excellent, authentic blues piano solo. Reissued from the original Paramount master by unusual luck, it's a pleasant surprise and a good buy. The coupling, vocal blues with piano and guitar, has nothing to do with Cow Cow. The pianist here has a good blues feeling and a fine bass, but isn't heard much.

CLARA CARY (Va 6067) Park No More Mama -- Goin' Away Blues.

On the first side of this coupling another surprising reissue from the old Paramount shelves appears. "Clara Cary" is a pseudonym, of course, and the identity of the singer has not been discovered. The cornet accompaniment, however, is undoubtedly by the late Tommy Ladnier. If the piano background were not so hopelessly bad, Ladnier's work would be superb., Even as it is, it's fine, virile blues playing both in solo and obbligato. The master number is 14158; can anyone identify the original issue? The other side, although the master number (14163) is close, seems to be by a different singer, and has only guitar accompaniment.

CREOLE GEORGE (GAYNO) GUESNON (De 7740) Goodbye Good Luck To You -- Iberville And Franklin. Accompanied by Wingy Carpenter, trumpet; Edward J. Allen, piano; Jimmy Shirley, guitar; Bob Warren, drums.

The first side is the same didactic song Guesnon, a New Orleans singer, recorded long ago on Bluebird 6706, accompanied by Little Brother on piano. It isn't much -- Jimmy Shirley's excellent solo is outstanding. On the other side we find an unexpected throwback -- an original blues about the Lala "25" Club in Storyville, where such musicians as Oliver, Armstrong, Tio, Ory and Zue Robertson used to play. Aside from the intrinsic interest of the subject, the lyrics are clumsily constructed and the singing mediocre.

BUKKA WHITE (Vo 05526) Special Stream Line -- Strange Place Blues. Bukka White, recent addition to the Vocalion race list, has made an extraordinarily fine side in "Special Stream Line", a train blues which tells the story of the Memphis-New Orleans express, the train that goes so fast that the hoboes don't fool with it, just stand on the track with their hat in their hands. Bukka's astonishing guitar playing is accompanied by descriptive comments interspersed with singing choruses. The coupling is a slow, more conventional blues, again accompanied by washboard and Bukka's guitar.

TOMMY McCLENNAN (BB 8844) Brown Skin Girl -- Baby, Please Don't Tell On Me. There's seldom anything new to say about Tommy McClennan's records. Every one is incomparably energetic folk blues, with great singing and superb guitar accompaniment; the latest is no exception.

BLIND BOY FULLER (Vo 05527) Crooked Woman Blues--Somebody's Been Talkin'. On the first side, Fuller accompanies himself on guitar for an excellent slow blues. Sonny Terry and Oh Red join him on harmonica and washboard for the second side, a faster piece with rolling Memphis rhythms.

GEORGIA WHITE (De 7741) Late Hour Blues -- Jazzin' Babies Blues. Accompanied by Jonah Jones, trumpet; Fess Williams, clarinet; Georgia White, piano; Walter Martin, drums.

For a change from conventional blues, Georgia White takes two of Richard M. Jones' old-time numbers. The famous "Jazzin' Babies Blues", the theme of which was stolen for "Tin Roof Blues", sounds pretty feeble in this version, in spite of some good trumpet playing. Fess Williams, fortunately, stays in the background except for one horrible solo on "Late Hour Blues" -- which isn't too out of place, since both the tune and performance are decidedly hillbilly.

LIL ARMSTRONG'S Dixielanders (De 7739) Sixth Street -- My Secret Flame. Jonah Jones, trumpet; Don Stovall, alto; Russell Johns, tenor; Lil Armstrong, piano; Wellman Braud, bass; Mainzie Johnson, drums; Hilda Rogers, vocal.

"My Secret Flame" would be good either on the race list or in the standard catalogue. A ranking pop, it's finely sung by Hilda Rogers in spite of some questionable intonations, and features some good muted trumpet and very fine alto. "Sixth Street", an instrumental without vocal, is much more arranged than Lil's records have been in the past and features Jones in a long trumpet part, of varying quality.

PEETIE WHEATSTRAW (De 7738) Five Minutes Blues -- Big Money Blues. Accompanied by Jonah Jones, trumpet; Lil Armstrong, piano; Sidney Catlett, drums.

The "Devil's Son-In-Law's" meaty, humorous blues singing is expertly accompanied by Lil and Big Sidney. Jonah Jones proves incapable or playing good simple blues, however. His tone, with a mute, is excellent; but he's short of ideas except when he borrows directly from Armstrong's "West End Blues", or fools around with pointless triplets.

BILL BROWN (Va 6064) Come On In -- Goin' Away And Leavin' My Baby. On the first side, an old Crown master (1768). "Bill Brown" turns out to be a terrible vocal duet, accompanied by piano and guitar which seem to have possibilities. The coupling (15712) returns us to the series of old masters now identified as probably Paramount; a good singer is accompanied by piano, banjo, and superbly rhythmic blues trumpet.

WALTER DAVIS (BB 8434) Nothing But You -- Jungle Blues. Singing admirably his own original blues lyrics, and playing his own piano accompaniment, Walter Davis again establishes his high place among the authentic blues artists on today's records.

COLLECTORS' ITEMS

(Continued from Page 2)

sessions at which they were made, thus simplifying personnel discussions. Those collectors who were not already aware of this difficulty are warned to check the numbers stamped in the wax with those printed on the label, in discussing "master" numbers of the late Paramounts.

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Hugues Panassie's statement in the May 24 issue, that Lee Collins did not play trumpet on Jelly Roll Morton's Victor records, has been confirmed by Quinn Wilson, who was the bass player on the sessions in question. George Mitchell plays on all the Morton Victors made in Chicago.

JAMES P. JOHNSON AT CAFE SOCIETY

(Continued from Page 1)

took over the bandstand of the Village night spot.

Johnson's band, which had been playing local engagements for some time, includes: Joe Thomas, trumpet; Gene Simon, trombone; George James, reeds; Johnson, piano; Joe Watts, bass; Mainzie Johnson, drums. James plays alto sax, clarinet, baritone sax and flute.

Sullivan's band, which featured colored musicians Eddie Anderson, Benny Morton, Edmund Hall, Billy Taylor and Yank Porter together with tenor saxist Danny Polo and Sullivan himself, has no bookings, and the musicians were said to be looking for work individually. The band is, however, expected to go into the new uptown location of Cafe Society in the fall.

New York

(Continued from Page 1)

Warwick, trumpet; Leon Coakley, piano; Leslie Milkington, bass; Eugene Brooks, drums.

John Kirby opened at the World Fair's Zombie June 3. Replacing him at the Hickory House is Joe Marsala, whose band now includes Carmen Mastren on guitar. On June 17th, Marsala will add Ben Glassman, alto, and Dean Kincaid, tenor. Besides its regular Sunday afternoon jam sessions, the Hickory is having special relief bands for Tuesday off-nights. This week Sidney De Paris, Pop Foster, Zutty Singleton, Cliff Jackson, Marsala and Kincaid will play there.

Hot Lips Page is at the 47 Club. Roy Eldridge remains at Kelly's, and Teddy Wilson's rumored opening there with his new chamber group is postponed. Teddy's rehearsing personnel included at last reports Frabk Galbraith, trumpet; Jimmy Hamilton, clarinet; Ernie Powell, tenor; Pop Foster, bass, and Eddie Dougherty, drums.

Sid Sherrill, hot trumpeter who had been playing with a rhythm section at The Placem left there this week to join Gray Gordon's band, with the news that Gordon is veering away from mickey music. Another newcome trumpeter, Lloyd Hundling, joined the Quintones at the Famous Door.

Charlie Frankhauser and Zeke Zarchy, trumpets, replaced Clyde Hurley and Leigh Knowles in Glenn Miller's band. Nick Fatool reported quitting Benny Goodman. Chris Griffin is replacing Johnny Napton in Jimmy Dorsey's brasses while Napton is ill. Babe Wallace added to Ella Fitzgerald's orchestra to front. Wilson Myers, bass, is back with the Spirits of Rhythm.

Eddie Barefield and Babe Rusin, both reed men, out with small bands of their own. Charlie Spivak rehearsing another new outfit for a Dancing Campus (World Fair) date, June 25. Don Redman will reassemble a band for a date at Chicago's Grand Terrace this month. Eddie Durham's brand new outfit already playing at the Chatterbox, Mountainside, N. J.

Duke Ellington opens at the Apollo Theatre June 7, one-nights in Ohio, West Virginia and Pennsylvania two weeks thereafter, with a stop back at the Savoy on the 23rd. Beginning August 4, Duke has a week at the Virginia Beach Surf Club. Benny Carter now singling in the Middle West. Earl Hines, leaving Roseland, will do some of the same until his week at the Apollo, June 21st. A recording date will be held before Hines leaves New York.

Alberta Hunter, blues-singing oldtimer, recorded some of her old tunes for Bluebird this week, with piano accompaniment by Eddie Heyward.

Chicago

(Continued from Page 1)

Bean, piano; Hank Isaacs, drums; besides the leader's trumpet. In addition, a featured jazzman is brought in for fullness and variety. Boyce Brown held the sit-in spot this week. Except under Blackhawk economy, the MacPartland band consists of an instrumental septet plus vocalist. During the more popular fall and winter seasons, Stein leads a hot and request alternate group at the Chez Paree, a group which includes boogie pianist Mel Henke.

Henke is currently at the Suzie Q with a quartet consisting of Drew Page, Harry James alumnus, on clarinet; Larry Weisman, trumpet, and Joe Kahn, drums. On June 15 Henke will join Jimmy Green's band for a summer at Casino Moderne at 63rd & Drexel. Pianist Ray Hinde may follow Henke into the Suzie Q.

From the Blackhawk, Crosby went into the Oriental Theatre, where his star-studded Bobcats, featuring Muggsy Spanier on cornet and Floyd O'Brien on trombone, and Hank D'Amico replacing Fazola on clarinet, stole the show. Crosby opens June 7 for a week at the Lyric Theatre, Indianapolis; June 15 at the Stanley, Pittsburgh; and reaches the Strand, New York, on the 28th for two weeks. Joe Kearney rejoins the band as manager.

Jan Savitt followed Bud Freeman, Lee Wiley and Stuff Smith at the Panther Room, but the exceptional popularity of the small band policy at the Sherman will doubtless bring repetitions. Glenn Miller or Goodman will follow Savitt, however, and Duke Ellington has been booked for four weeks in September. Ellington was in town for a Victor recording date this week.

The new 65 Club at 55th and Michigan has dropped from a quintet to a trio. Chink remains at the piano and Earl on drums. During the past few weeks the third member has been variably a trumpet or clarinet. Hank Gillam continues at this spot where he has been seven nights a week for over a year glad-handing and doing vocals.

Lonnie Johnson reports that he has located his piano-playing brother James in East St. Louis. James appeared with Lonnie on numerous Okeh race discs on which Lonnie sang and played fiddle.

Vocalist Bobby Lane lately has joined left-hand pianist Wolford at La Rue's Tavern.... After a pay squabble Laura Rucker left the It Club last week. No new location in sight at present... Blues vocalist Jesse Roselle is at the Paddock Club on Broadway..., Tony Cabot's band returned to the Villa Moderne last week for their second summer season.

-- John Steiner.

PARAMOUNT MASTERS ON VARSITY

(Continued from Page 1)

ical with the piano solo of that name by Cow Cow Davenport, originally issued on Paramount 12800. At the same time the late Tommy Ladnier, cornetist who is said to have recorded extensively for Paramount, was discovered accompanying "Clara Cary" on "Park No More Mama", Varsity 6067. This side has not, however, been positively identified with any former Paramount issue, nor have any others of the Varsity race records. Pending further investigation it is assumed that the reissued masters (with the exception of a few Crowns) are likely to be from the Paramount catalogue.

Paramount records were manufactured by the New York Recording Laboratories, with headquarters at Port Washington, Wisconsin. This company, which specialized in race records, produced many noted blues discs. When it went out of business the rights to a portion of the Paramount catalogue were bought by Decca, and some of the sides issued on Decca's subsidiary label, Champion. It is understood, however, that some of the Paramount masters were not included in the sale, and may have remained in the hands of the owners or receivers of the Paramount company.

As this issue went to press, no confirmation of the source of the Varsity race masters could be obtained from the United States Record Corporation.

BAQUET APPEARS AT PHILLY SESSION

Philadelphia, May 26. -- For a while this afternoon it looked as though George Baquet would stop the show at the local Hot Club's all-star jam session. Introduced by his famous pupil Sidney Bechet, the New Orleans clarinetist was near tears as he acknowledged a big ovation given him by the crowd of fans and collectors familiar with his important place in the early history of jazz.

The session was a huge success. In addition to Bechet and Baquet, Wellman Braud, Zutty Singleton, Sidney De Paris and Willie "The Lion" Smith participated. Pops was great as always, and led the group through inspired renditions of a number of classics, including recently recorded titles. Big surprise of the afternoon, for most of the near-capacity audience at the Mayfair, was the marvelous trumpet work of Sidney De Paris.

In view of the enthusiastic response, this session will undoubtedly be followed by others. Members of the Philadelphia Hot Club, particularly chairman Roy Mitchell, deserve a lot of credit.

-- Jerry Teague.